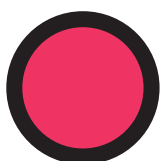# Clouds
Parasite V2.0

Mode-switching Interface: press both black buttons at the same time to change mode; then the two buttons to go back/forth between modes.
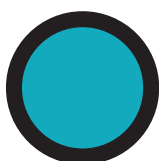
Calibration: Hold down Write button on startup and follow standard procedure.

clouds ●○○○

○ freeze / hold to reverse buffer

blend modes

position   size   pitch

● ○ ○ ○   Dry/Wet

○ ● ○ ○   Stereo Output

○ ○ ● ○   Feedback

density   texture

■ ○ ○ ○ ●   Reverb

---

pitch shifter/ ○ ● ○ ○
time stretch

○ loop

blend modes

position   size   pitch

● ○ ○ ○   Dry/Wet

○ ● ○ ○   Stereo Output

○ ○ ● ○   Feedback

granular   LP<filter>BP
diffusion

■ ○ ○ ○ ●   Reverb

Clouds
Parasite V2.0

looping delay

○ ○ ● ○
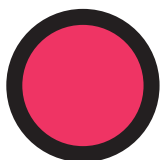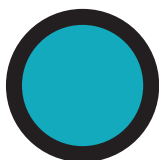
○ loop / hold to reverse loop
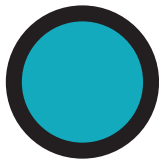
blend modes

● ○ ○ ○   Dry/Wet

○ ● ○ ○   Stereo Output

○ ○ ● ○   Feedback

time/ loop start   **loop length**   **pitch**

- ○ ○ ○ ●   Reverb

diffusion   **LP<filter>BP**

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spectral madness

○ ○ ○ ●

Explanation quoted from Olivier Gillet via Muffwiggler

POSITION = selects in which buffer the audio is poured (when FREEZE is not active), or from which buffer the audio is synthesised (when FREEZE is active).

Example:

Set POSITION to minimum value. FREEZE. You get a first texture. Set POSITION to maximum value. UNFREEZE. Wait for something else to happen in the incoming audio. FREEZE again. By moving POSITION you interpolate between the two textures which had been captured at the press of FREEZE. Depending on the quality settings there are 2 to 7 buffers laid out on the course of the POSITION knob. So it's a bit like morphing between FFT slices.

SIZE = change the coefficients of a polynomial that determines how frequencies are mapped between the analysis and synthesis buffers. It's like a 1-knob GRM Warp. Over the course of the knob it'll do spectral shifting, but also spectral reversal.

PITCH = pitch-shifting.

DENSITY determines how results from the analyzer are passed to the resynthesizer. Below 12 o'clock, there's some increasing probability that a given FFT bin won't get updated, causing a kind of partial freeze. After 12 o'clock, adjacent analysis frames are increasingly merged together (like a low-pass filter in the amplitude each frequency bin). At extreme settings, random phase modulation is applied to smooth things - giving you different flavours of spectral muddling/reverb.

TEXTURE does two things: below 12 o'clock, it increasingly quantize the amplitudes of the spectral components, like a very low-bitrate audio file (a long time ago I loved making super harsh noise textures by loading text files as raw audio files in an audio editor... then encoding as mp3 or real audio with super low bitrate to make it sound like some underwater brian eno). After 12 o'clock, it increasingly weakens the strongest partials and amplifies the weakest ones. This has the effect of making the spectrum more noise-like.
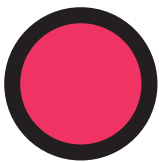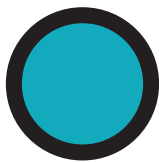
Clouds
Parasite V2.0

oliverb

◯ infinite decay

pre-delay   reverb size   pitch shift
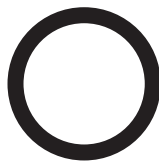
decay   LP<damp>HP
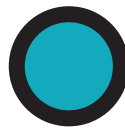
blend modes

● ◯ ◯ ◯   Dry/wet

◯ ● ◯ ◯   Diffusion
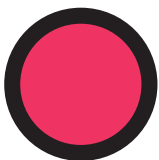
◯ ◯ ● ◯   Modulation Speed

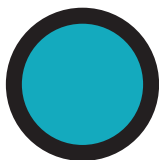◯ ◯ ◯ ●   Modulation Amount

resonestor

◯ switch voices

timbre/duration
of noise   chord   pitch

decay   LP<filter>BP

blend modes

● ◯ ◯ ◯   Random Modulation
Of Comb Delay Time

◯ ● ◯ ◯   Stereo Output

◯ ◯ ● ◯   Harmonics

◯ ◯ ◯ ●   Scatter